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1 **Parkwood Springs- a fringe in time: temporality and heritage in**
2 **an urban fringe landscape**

3

4 **Abstract**

5 This paper aims to advance the theory and practice of landscape heritage
6 planning, design and management, focusing especially on the question: what are
7 the relationships between landscape narratives—the ways in which we tell the
8 story of a landscape—and landscape heritage outcomes (landscape practice-
9 planning, design, management- based on particular readings of the past)? The
10 paper explores this question through a critical examination of three different
11 narrative accounts of Parkwood Springs, an urban waste site in the city of
12 Sheffield, UK: a conventional history, a personal experiential account, and an
13 analysis based on the Sheffield Historic Landscape Characterisation. The critique
14 is informed by a cross-disciplinary theoretical discussion of the ways time is
15 conceptualized and presented in narrative, and how these conceptualizations
16 influence future landscapes.

17

18 **Keywords**

19 Derelict landscapes, landscape narrative, memory, performativity, ruins

20

21

22

23

24 **Introduction**

25 Whilst there has been much recent interest in urban and post-industrial ruins
26 and urban derelict and waste landscapes (see e.g. Berger, 2007; DeSilvey and
27 Edensor, 2013; Gandy, 2013; Jorgensen and Tylecote, 2007), this has rarely
28 focused on their cultural significance as sites of urban landscape heritage, nor on
29 an in-depth discussion of the implications for the future of these sites. This paper
30 aims to advance the theory and practice of landscape heritage planning, design
31 and management, focusing especially on the question: What is the relationship
32 between landscape narrative—the ways in which we tell the story of a
33 landscape—and landscape heritage outcomes? The paper examines this question
34 in the context of one urban waste site, Parkwood Springs, in the city of Sheffield,
35 UK.

36

37 “Landscape heritage” is commonly thought to refer to that which is considered to
38 be of lasting value in landscape (Whitehand and Gu, 2010), encompassing
39 individual landscape elements e.g. woodlands or coastal defences, composite
40 landscapes e.g. historic parks and gardens, as well as large scale landscapes e.g.
41 the Cornwall and West Devon Mining Landscape, a UNESCO World Heritage
42 cultural landscape in south west England. One of the 12 core principles of
43 England’s National Planning Policy Framework (2012:6) is that planning should
44 “conserve heritage assets [including landscapes] in a manner appropriate to
45 their significance, so that they can be enjoyed for their contribution to the quality
46 of life of this and future generations.” The attribution of value typically leads to
47 landscape heritage “outcomes” aimed at the interpretation and conservation of
48 these landscapes, ranging from a listing on registers such as Historic England’s
49 Register of Parks and Gardens, or the World Heritage list of cultural landscapes,

50 to smaller scale interventions of more local significance e.g. the creation of
51 heritage trails. These processes of valuation are underpinned by narratives that
52 seek to justify the status, meaning and significance of the landscapes in question.

53

54 A number of writers have recently called for a rethinking of landscape heritage
55 theory and practice (e.g. Smith, 2006; Harrison 2015). Laurajane Smith
56 (2006:19ff), for example, critiques “authorized heritage discourse”, and its
57 tenets; this type of heritage is seen as a precious “inheritance”, with “innate
58 value”, meaning that it must be stewarded into the future by experts. It is also
59 both physically and temporally demarcated: “Heritage has traditionally been
60 conceived...as a discrete ‘site’, ‘object’, building or other structure with
61 identifiable boundaries that can be mapped, surveyed, recorded, and placed on
62 national or international site registers” (Smith, 2006: 31). Further, it is a
63 representation of an (often exclusive) social identity that is designed to be
64 passively consumed by visitors.

65

66 Scholarly attention is therefore moving away from deterministic and definitive
67 histories and the establishment heritage they support towards discursive,
68 multiple and sometimes conflicting accounts reflecting different social and
69 cultural perspectives and identities (Wu and Hou, 2015). The interdisciplinary
70 academic field of Heritage Studies has seen a reframing of heritage “as discourse
71 concerned with the negotiation and regulation of social meaning and practice
72 associated with the creation and recreation of identity” (Smith, 2006: 5). This
73 increasingly democratized understanding of heritage has also permeated
74 landscape policy and practice. The role of landscape heritage in the formation of

identity, and its importance for communities, is recognized both by the European Landscape Convention (ELC) (2000),¹ to, which the UK is a signatory, and by heritage initiatives such as the Landscape Partnerships funding programme of the Heritage Lottery Fund, which promotes a more inclusive approach to heritage practice, and emphasizes the multiple benefits to people and communities.

This paper builds on existing critiques of establishment heritage (Winter, 2013), and developing forms of heritage practice (e.g. projects funded by the Community Heritage Funding stream of the Heritage Lottery Fund, 2017). It responds to calls for further innovation and interdisciplinarity (DeSilvey, 2012; Harrison 2015), by showing how different forms of narrative support diverse interpretations of the past, as well as a wider range of landscape heritage outcomes. We proliferate this narrative diversity further in the context of an urban wasteland, a landscape form that is rarely associated with landscape heritage. On the contrary, urban wastelands are “ambivalent landscapes” (Jorgensen and Tylecote, 2007), with contradictory meanings ranging from a repulsive dump to a useful natural space (Brun et al., 2017). This narrative diversity deserves further exploration, as these sites are a recurring phase in cycles of urban development, and they share common characteristics with a wide range of other degraded urban landscapes. Parkwood Springs is both an example of this landscape form, and exemplary of wastelands throughout the UK and Europe. Whilst every site is unique, wastelands have common characteristics e.g.

¹ e.g. The preamble states: “landscape contributes to the formation of local cultures and ... is a basic component of the European natural and cultural heritage, contributing to human well-being and consolidation of the European identity;”

98 modified land form, contamination, spontaneous vegetation and derelict
99 buildings and structures. They are also typically surrounded by communities
100 with high levels of deprivation. With at least 8,860 sites of “previously
101 developed land” recorded in England alone in 2012, covering a total area of
102 24,000ha (roughly the size of Birmingham) (Harrison, 2006), their future
103 treatment has implications for the cultural heritage and well-being of many
104 marginalized local communities.

105

106 In this paper we adopt DeSilvey’s (2012: 33) definition of narrative as “the
107 ordering of events, actions and elements of experience in a communicative
108 structure”. According to Potteiger and Purinton (1998: 3) narrative is therefore
109 both a story, and the way in which it is told. Drawing on Ricoeur, they (1998:7)
110 also claim that narratives have both a temporal and a spatial component.

111

112 The paper begins with a short introduction to Parkwood Springs. This is
113 followed by Part 1, an outline of the main theoretical strands running through
114 the paper, showing how different conceptualizations of time are mobilized in
115 narrative, and how this affects interpretations of the past. Part 2 consists of three
116 different forms of narrative about Parkwood Springs: a conventional history, a
117 personal experiential account and an analysis based on the Sheffield Historic
118 Landscape Characterisation (HLC) (South Yorkshire Archaeology Service (SYAS),
119 undated), each preceded by a brief introduction. We consider that it is
120 appropriate to examine the HLC as a narrative resource in this paper given the
121 importance of landscape characterisation in both the ELC, and in heritage
122 initiatives such as the landscape partnerships funded by the Heritage Lottery

Fund.² Part 3 is a critical comparative review of the narratives and their implications for the planning, design and management of Parkwood Springs as landscape heritage, and is followed by some final concluding remarks.

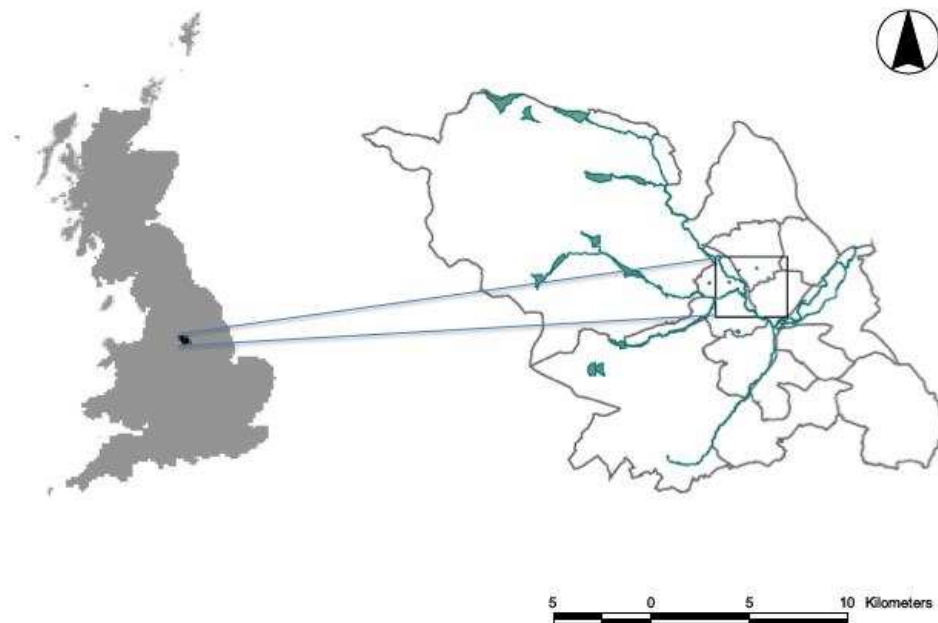


Figure 1 Location map of Parkwood Springs (prepared by Stephen Dobson)

Parkwood Springs, Sheffield, UK

On a foray into Parkwood Springs in October 2010 a walking companion declared: “But this is an urban fringe landscape- surrounded by the city!” Though no longer located at the edge of the city, its complex hotchpotch of land-uses does closely resemble the land-use combinations typically found in an urban fringe landscape, combining landfill, green space and derelict sites and

² e.g. The Heritage Lottery Fund’s (2013) Landscape Conservation Action Plan (LCAP) Guidance emphasizes the need to review existing Landscape Character Assessments and to prepare new ones if existing assessments need revision.

structures, alongside a host of miscellaneous other official and unofficial uses. It is a considerable area, around 80 hectares in size, sprawling for nearly two kilometres along the eastern slope of the River Don valley, which runs due north from Sheffield's urban core (Figure 1). This vast open landscape is itself only two kilometres from the city centre, and is completely surrounded by built development. Parkwood Springs is also imposing topographically: its steep slopes rise to a height of 174 metres, approximately 100 metres above the valley floor.

A former landfill site lies at the heart of the site, surrounded by a fringe of extensively managed green space. Many buildings and structures are in an advanced state of dereliction and decay, and none of the material remains have undergone any significant preservation or restoration. Much of the site, including the ruined buildings and structures, is densely vegetated, due to a combination of ancient woodland, natural succession and various tree planting initiatives (Figure 2a).

The *Sheffield Local Plan* (Sheffield City Council, 2009) designates Parkwood Springs as Open Space and a Site of Importance for Nature Conservation, with a Waste Management Area. The *City Sites- Preferred Options* document (Sheffield City Council, undated a) specifies that: "This site is proposed as major Open Space Improvement... This open space can be created and laid out on [sic] a phased approach as the tipping phases cease". Tipping has now ceased. Sheffield City Council manages the site together with the Friends of Parkwood Springs,

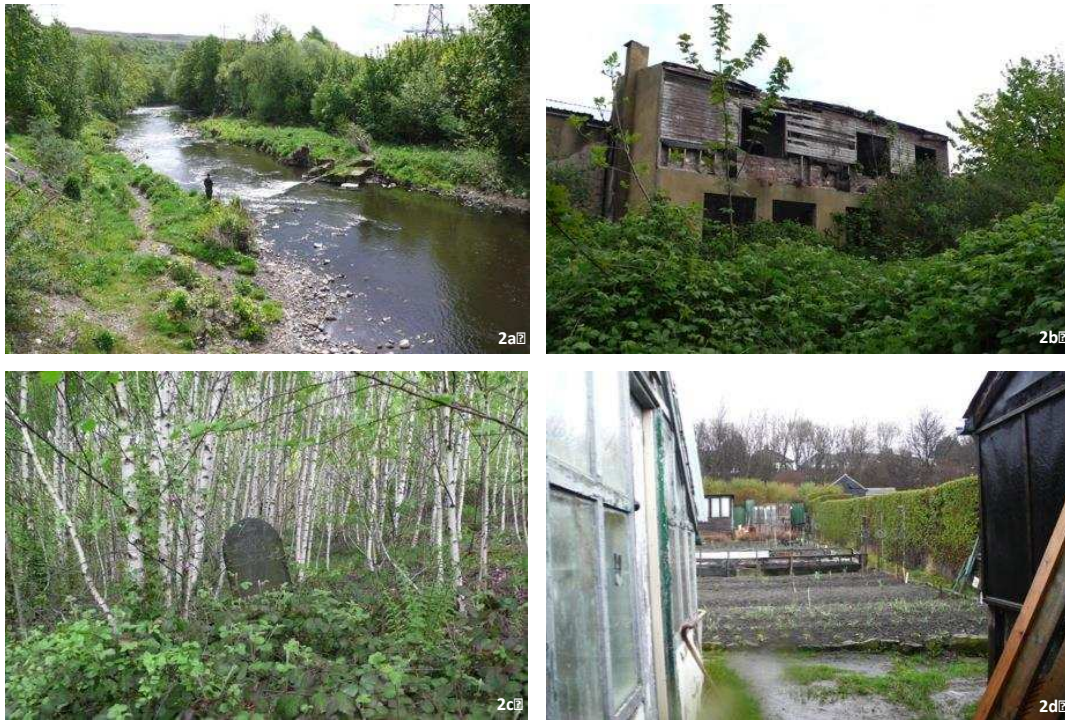


Figure 2 (clockwise from top left): Figure 2a Fishing on the River Don, surrounded by Parkwood Springs’s woodland landscape. Figure 2b The ruins of the Old Park Silver Mill. Figure 2c Gravestone in Wardsend Cemetery, amidst regenerated Silver Birch. Figure 2d Allotment site on Parkwood Springs. (All photographs take by Anna Jorgensen)

formed in 2010, whose aim is to “work towards improving the green space as a resource for local residents and the City”, envisioning Parkwood Springs as “our country park in the city” (Friends of Parkwood Springs). Pursuant to that aim an area of green space to the south of the site has undergone a number of recent changes, including the creation of a forest garden and a mountain biking trail.

Part 1- Time and narrative

Part 1 lays the foundation for our three narratives in Part 2 by exploring how diverse narrative forms have been used to know the past, focusing especially on

the role of different conceptualisations of temporality in narrative. It goes on to demonstrate the relevance of these forms to a landscape context, and particularly waste sites such as Parkwood Springs. A central argument of this paper is that whilst such narratives seem to be retellings of the past, they are in fact projective and constitutive of the future: they are part of a process of becoming, shaping personal identities, environments and landscapes (Ingold, 2012). Thus, landscape histories and their forms determine what is significant and valued in a landscape, and how that significance and value is projected into the future as landscape heritage.

Ingold (2012: 7) makes this process explicit: “Perception is imaginative, then, insofar as it is generative of a world that is continually coming into being with and around the perceiver, in and through his or her own practices of movement, gesture and inscription”. Whilst Ingold is talking about imagining, rather than narrating landscape, narrative is essentially a means of articulating a particular way of imagining the world. He (2012: 8) identifies (“at least”) three modes of imagining the past in landscape: materialising, gestural and quotidian. The materialising mode “turns the past into an object of memory to be displayed and consumed as heritage”, the gestural model remembers the past “in the very process of redrawing the lines and pathways of ancestral activity” and the quotidian mode uses “what remains of the past” as “a basis for carrying on”. These three modes of imagining the past provide the broad framework for this paper, corresponding with our narratives- a conventional history, a personal experiential account and an analysis based on the Sheffield Historic Landscape

200 Characterisation- combined with the landscape implications we draw from them
201 in Part 3.

202

203 The ways in which time is conceptualized and represented in a narrative are
204 fundamental to its intended meaning and purpose. There is perhaps still a
205 general perception in western thought that all human beings have the same
206 conception of time as a way of measuring duration, and ordering the sequence in
207 which things happen. However, Farago (2005: 426) writes of “the culturally and
208 historically specific nature of chronology as a western, European construct”. It
209 follows that “the past” and “the present”, inherent in the writing of history, are
210 also culturally and historically specific:

211 “history is not a fact of the world that is more or less accurately
212 represented... it is only one way for a society to constitute the past and
213 establish a relation with it. To live in history and *to wish to* write it, is not
214 a universal anthropological postulate, but it is a certain way to conceive of
215 and be in the world, and it is a certain practice of subjectivity.” (Farago,
216 2005: 426).

217 We might add that history is “a practice of subjectivity” even within and between
218 cultures that subscribe to the idea of chronology (Crouch and Parker, 2003):
219 there is no such thing as a definitive historical account.

220

221 The chronological view of time underpins the “grand narratives” associated with
222 modernity (Lyotard, 1984), which assume that progress takes a linear course,
223 each step being an extropic movement on the path towards an ever more
224 evolved and rationalised future. This notion of progression, as associated with

“progress”, sets historic events as the inevitable increments toward our current state, thus attributing a false agency of time in the chronological narrative. As Farago (2005: 427) puts it: “Chronology is a powerful and seductive rhetorical apparatus, a fictive construct that masks ideology under the guise of ‘natural time’”. The chronological idea of time, and the heroic narratives and explanatory accounts of the world it supports, have been challenged across numerous disciplines in the late 20th century.

The canonical challenge must come from Walter Benjamin’s dialectical image, the vehicle he used to critique modernity in *The Arcades Project*. Set in the Paris Arcades, an ideal locale from which to critique the superfluity of capitalism, Benjamin used a montage of quotation and allusion to bring about revelatory insights into the relationships between things and their meanings. Benjamin’s sources are the “fragments of modernity” (Frisby, 1986), not its grandiose expositions, but “the rags, the refuse” (Benjamin, 1999: 460), cited in Friedlander (2008), the inconsequential statements, the asides. The dialectical image has its own temporality outside of chronological time:

“This time internal to meaning should be distinguished both from the objectively measurable time and from the subjective structure of the experience of time. Any meaningful phenomenon has an inner life whose realization is brought about by a work of expression in that present which recognizes it.” (Friedlander, 2008: 21)

Within the field of art history chronological time is contrasted with anachronism. Here the discussion focuses, *inter alia*, on the question of whether it is possible

250 for a later audience to understand the effect that works of art had on their
251 viewers at the time they were produced. Didi-Huberman (2005: 38) is
252 contemptuous of the idea that we can decipher the meaning of past objects:
253 “Everything past is definitively *anachronistic*:...it exists only in the
254 operations of a ‘reminiscing present,’ a present endowed with the
255 admirable or dangerous power, precisely, of *presenting* it, and in the wake
256 of this presentation, of elaborating it and representing it.”
257
258 Yet despite this definitive statement, Didi-Huberman (2005: 17) acknowledges
259 that the sheer materiality of objects does have an inherent power to move us
260 profoundly. Whilst he claims that we have lost the ability to understand Christian
261 art, the force and passion with which he writes about the visceral impact of Fra
262 Angelico’s *Annunciation* contradicts this. He implies that some objects have a
263 timeless capacity to affect us in the same way, confirmed by his assertion that the
264 experience of archaic places...is nothing other than “the physical sensation of
265 time” (Didi-Huberman, 1996: 58).
266
267 Time, narrative and history are also the main preoccupations of Marc Singer’s
268 (2003) exegesis of Ralph Ellison’s *The Invisible Man*, a novel about African-
269 American history. In the novel the protagonist wrestles with the deterministic
270 narrative chronologies of his oppressors: chronologies of progress, capitalism
271 and Marxism. These narratives are deterministic, because if we subscribe to
272 them, they define us, there is no place in them for alternative modes of thought
273 and action. The Invisible Man must learn how “different concepts of time can

274 inhibit or empower human agency and how the past exerts a continuing
275 influence on the present.” (Singer, 2003: 392–393)
276
277 Ellison (1952 quoted in Singer, 2003: 389–390) puts forward an alternative idea
278 of time: “the palimpsest: a synchronous conflation or superimposition of
279 multiple historical periods upon the present”. The Invisible Man also learns how
280 his outsider status enables him to step outside the flow of time: how to “slip into
281 the breaks and look around” (Ellison, 1952 quoted in Singer, 2003: 391) From
282 this new perspective, he learns to critique the narratives of modernity, find his
283 own sense of time, and recover his identity.
284
285 Singer (2003: 410) claims that “identity is an amalgamation of experiences over
286 time and a constant negotiation with the past”. Writing within the discipline of
287 management Hamilton (2013: 64) touches on similar themes: “narrative
288 mediates to configure (and reconfigure) our human experience of time and life
289 into narrative identities”. In exploring the narrative strategies used by different
290 entrepreneurs to describe the development of their businesses she uses three
291 time frames, derived from Czarniawska (2004): chronological, cyclical and
292 kairotic. Kairotic time is said to be “a narrative time punctuated by important
293 events, which might even run chronologically backwards.” The Kairotic time
294 frame was most frequently adopted by the entrepreneurs in telling their stories,
295 often using physical metaphors such as jumping, skipping or leaping about in
296 time (Hamilton, 2013: 70). Hamilton’s work chimes with Singer in the sense that
297 they are both concerned with the power of unconventional narratives that

298 provide “emancipatory possibilities from the compulsory nature of social and
299 cultural norms” (Hamilton, 2013: 76).
300

301 If using different time frames in narrative can be used to define personal
302 identities that support or subvert social norms, they can also be used to suggest
303 diverse landscape “becomings” (Ingold, 2012). DeSilvey (2012: 34) challenges
304 the conventional historical chronological narrative as a particular spatial and
305 temporal framing that justifies the preservation of a landscape as it appears at a
306 particular time. She asks the question of whether it is possible to “experiment
307 with other ways of storying landscape, framing histories around movement
308 rather than stasis, and drawing comparisons between past dynamism and future
309 process?”. DeSilvey adopts what she calls an “anticipatory history” (anticipatory
310 of an uncertain future), arranging a selection of present-tense narrative excerpts
311 from the past together with “auto-ethnographic anecdotes” (2012: 36) in reverse
312 chronological order to retell the story of Mullion Cove in Cornwall. Her aim is to
313 disrupt the false agency of the chronological narrative and its deterministic
314 implications for the future. Instead we see an assemblage of “past presents which
315 remain open to addition and subtraction, the process of making sense and
316 assembling story exposed” (2012: 48).
317

318 DeSilvey and others have explored narrative and its relationship with heritage
319 practice in the context of ruins and derelict landscapes. DeSilvey and Edensor
320 (2013: 15) claim that “ruins rarely lend themselves to representation in
321 seamless narratives” and call instead for approaches involving “multi-sensory”
322 engagement with these sites, physical interventions and “multivocal” narratives

323 reflecting their diverse uncertain nature. DeSilvey (2006: 335) has also claimed
324 that “the potential for ‘entropic heritage’ practice remains, for the most part,
325 untapped”. Both have also written extensively about why (unrestored) ruins and
326 dereliction invite such alternative readings and heritage practice. The decay and
327 disintegration into matter of ruins and the artifacts they contain is a central
328 theme, with DeSilvey (2006) showing how, whilst seemingly antithetical to a
329 heritage practice that is about preserving the past, decay constitutes the very
330 tangible and visceral evidence of the passage of time that is often absent from
331 museum displays and other conventional heritage forms. Ruins are also well-
332 known examples of *vanitas* (Woodward, 2002), with recent ruins especially
333 confounding the grand narratives of development, progress and civilization,
334 thereby legitimizing alternative readings of human endeavour and meaning
335 (DeSilvey and Edensor, 2013). Derelict sites are frequently layered
336 “pluritemporal” landscapes, containing evidence of many previous pasts
337 (DeSilvey and Edensor, 2013: 7). This temporal fluidity, combined with the mix
338 of nature and culture, decay and disorder often found in derelict sites, makes
339 their meanings ambivalent and difficult to distill (Jorgensen and Tylecote, 2007).
340 Hill (2013: 381) writes of the spectral or uncanny quality of postindustrial
341 landscapes, such as the sensation of smelling coal dust in a valley where mining
342 has ceased, claiming that the idea has value “because it suggests that our
343 experience of the world is haunted by a space-time in which past and future co-
344 exist, and interact, in uncertain and unpredictable ways”. All of these
345 characteristics make ruins and derelict sites “exemplary alternative sites of
346 memory”, in contrast to contemporary practices involving the commodification
347 of memory, both in and out of place (Edensor, 2005: 830). Edensor (2005) also

uses ghostly metaphors to characterize processes of remembering in these sites, including sudden manifestations of involuntary memories evoked by their sensory richness; embodied haunting in which the body is compelled by its surroundings to respond to and even re-enact the habitual movements of former inhabitants of the spaces; poltergeistic confrontations with the kinetic power of the forces of disintegration within the ruin; together with close encounters with evidence of the daily lives of the myriads of people who formerly used these sites and meetings with “unidentifiable ghosts” representing uncanny “happenstance montages” (2005: 844) of objects and matter.

Following this line of argument Parkwood Springs is therefore an ideal setting for an examination of landscape heritage theory and practice, focusing on these themes of time and narrative. Here we find the palimpsestic superimposition of different historical periods and Benjamin’s (1999: 460) “rags” and “refuse”, the source material for the dialectical images from which more profound insights may be gained. Parkwood Springs represents one of Ralph Ellison’s “breaks”, spatial as well as temporal. Parts of the landscape (especially the landfill) are currently represented as blank space on maps, and parts of the site are in a sense suspended between their previous uses and their future repurposing as an urban park. Parkwood Springs therefore allows us to “slip into the breaks and look around” (Ellison, 1952 cited in Singer, 2003: 391). From this vantage point we can question the chronological narratives of authorized heritage discourse and examine the alternatives.

In Part 2 of this paper we aim to illustrate and highlight the differences between three narrative approaches in relation to Parkwood Springs. Presenting the three accounts one after the other gives the reader a chance to experience these differences, and to determine how the narratives inform, complement, duplicate, subvert or detract from one other.

Part 2 The Narratives

Narrative 1- Tracing the documentary history of Parkwood Springs

One of the intriguing questions about Parkwood Springs is how it evolved into this sprawling and disorderly enclosed “urban fringe” landscape so close to Sheffield city centre. Why are the landfill site and its associated land uses located here? This narrative is a conventional chronological historical account describing how Parkwood Springs was transformed from a feudal landscape to an enclosed post-industrial urban fringe site.

The settlement of Sheffield was founded in the 12th century by a Norman, William de Lovetot, whose retainer created a sub-manor at Shirecliffe, located to the south east of the current site (Walton, 1943a; Hey, 2010). By 1392 the manor had passed to Sir John Mounteney (Walton, 1943b), who obtained a royal charter to hunt throughout his lands, and to empark over 400 acres of land, including woodland and meadow, roughly contiguous with the current site. This became known as “The Old Park” and remained in existence until at least 1795, when it, and Shirecliffe Hall (on the site of the original manor) are both shown in William Fairbank’s *Map of the Parish of Sheffield*. Whilst The Old Park and Hall remained

397 seemingly unchanged, the industrialisation of Sheffield had begun, with several
398 mills and forges having been constructed along the course of the Don bordering
399 Parkwood Springs.
400

401 In the 1850s Parkwood Springs saw its first radical modern transformation with
402 the construction of the railway, which ran through the site, from north to south,
403 parallel with the river. However, The Old Park woodland and Hall persisted right
404 up to the early 1900s, but were then surrounded to the north by Wardsend
405 Cemetery, and to the south and east by a fringe of housing and industry along the
406 valley floor, with newly constructed terraced houses (known as Parkwood
407 Springs) climbing up the southern slopes of the site (Jones and Jones, undated).
408

409 From the 1900s onwards Parkwood Springs underwent its most profound and
410 rapid changes. In 1750 the population of Sheffield was approximately 10,000; by
411 1901 it had risen to over 450,000 (Sheffield City Council, undated b). With the
412 exception of some small patches of woodland to the far north of the site the trees
413 were felled and most of the site given over initially to extractive industry
414 (quarrying and mining), and latterly to landfill. A coal-fired electricity generating
415 power station with three enormous cooling towers was built at Wardsend in
416 1902, only to be decommissioned a mere 70 years later, and subsequently
417 demolished. A further gas generating power station was built at Neepsend, with
418 no fewer than five gas holders, four of which were later demolished. By 1940
419 extensive garden city housing estates had been built to the north and east.
420 Shirecliffe Hall was damaged by bombing during the 1939-45 war and later
421 demolished. The Parkwood Springs terraced houses were also eventually

422 knocked down in the 1970s. Around this time, the southern part of the site was
423 “landscaped”, and trees were planted. No longer used for passenger transport,
424 the railway is still deployed infrequently for goods transportation.
425
426 From this brief historical overview it seems that what initially protected
427 Parkwood Springs from wholesale development and exploitation in the 1800s
428 was its post-deer park homogenous woodland character (at a time when timber
429 was in demand, due to industrial expansion, and its importance as a source of
430 fuel for steel-working and smelting). However, as timber declined in importance
431 the extractive value of Parkwood Springs as a source of building materials and
432 fireclay led to the felling of the woodland and its exploitation for the extraction of
433 these natural resources, and as a site for gas and electricity power generation
434 close to the sites of the old water powered mills. The Victorian bye-law terraced
435 housing and industrial development filled the gap between Parkwood Springs
436 and the city centre in *circa* 1900, turning Parkwood Springs into an urban fringe,
437 but the steep terrain made housing unviable during the garden city housing
438 boom of the early 1920s and 1930s, so that this development bypassed
439 Parkwood Springs and continued Sheffield’s urban expansion to the north east,
440 turning it into an enclosed urban fringe. In this respect Sheffield’s urban
441 development, and the existence of Parkwood Springs, are explained by
442 Whitehand’s (2010) “innovation/building cycle model”, according to which
443 urban expansion occurs in waves in response to building cycles, fluctuating land
444 values and transport innovations. With each cycle the expanding urban
445 development leapfrogs the existing fringe, leading to concentric rings of urban
446 fringe inside the city.

447

448 *Narrative 2- a personal account*

449 The next narrative in the sequence is a personal account written by the first
450 named author. It was written as a spontaneous subjective description of
451 Parkwood Spings with the intention that it would form part of this paper, but
452 before the premise of the three contrasting narratives was fully developed. No
453 particular literary style was intended, but the piece has similarities to
454 psychogeography: a form of semi-autobiographical narrative writing about
455 urban ruins, derelict sites and urban fringe and other dystopian landscapes.
456 Exponents of the form include Patrick Kieller, Ian Sinclair, W.G. Sebald, and more
457 recently Jason Orton and Ken Worpole (2013) in *The New English Landscape*, and
458 Paul Farley and Michael Symmons Roberts (2011) in their book about urban
459 fringe landscapes *Edgelands*. The form has also been used previously in academic
460 writing about landscape, for example by Caitlin DeSilvey (2012), Lisa Hill (2013)
461 and Bradley Garrett (2011).

462

463 Figure 2 about here

464

465 *I find Parkwood Springs both appalling and fascinating, as well as being deeply*
466 *evocative. In February 2012, I approach it via my usual route from the south,*
467 *passing the euphemistically-named sauna, the demolition waste reprocessing yard*
468 *with its noise and dust, the vast heaps of reprocessed rubble, earth slopes and*
469 *unbelievable quantities of rubbish discarded by fly-tippers and passers-by. I feel as*
470 *though I am leaving the regulated and ordered part of Sheffield behind and*
471 *entering a kind of Wild West where anything goes. Along Club Mill Lane the ruins of*

472 *the Old Park Silver Mill are intriguing, evoking curiosity about their past, and*
473 *inviting exploration (Figure 2b). Catherine Heatherington and I stood beside this*
474 *ruin a couple of years ago, by the confluence of the rivers Don and Loxley, and*
475 *watched a flock of long-tailed tits flitting through the tree tops on the far side of*
476 *the river. I notice that the caravan installed beside the ruin has gone, though the*
477 *neat fence that was put up to demarcate the territory associated with this*
478 *temporary home remains. Just beyond the Old Park Silver Mill, further along Club*
479 *Mill Lane, and surrounded by dereliction, is a small industrial estate, packed with*
480 *small and seemingly prosperous factories and industrial units. At its far end it is*
481 *possible to see right into a metal working factory and catch glimpses of the*
482 *incandescent interiors of furnaces, and men wearing protective clothing and visors.*
483 *Somehow this sight is evocative of a pre “Full Monty”³ Sheffield, when the steel*
484 *industry was still in its heyday, and for a moment it feels as though time has*
485 *somehow left this place untouched. At the core of the site the waste is modelled into*
486 *enormous terraces and embankments, and capped with more rubble, and on the*
487 *older slopes pioneer tree species have already aggressively taken hold, forming*
488 *dense impenetrable thickets. Along the top of a whale-backed mound close to the*
489 *river someone has made an orderly row of gigantic tree stumps. I start to feel as*
490 *though I have entered a primeval territory, where the raw materials of the earth*
491 *are being crudely re-assembled into new landscapes. Just beyond the edge of the tip*
492 *is Wardsend Cemetery (Figure 2c). It has the poignancy of all disused and*
493 *overgrown cemeteries, but here that is re-enforced by its location beside the tip,*
494 *which seems to be encroaching onto the graves and memorials and obliterating*

³ A comedy-drama film from 1997 directed by Peter Cattaneo, about unemployed steel workers from Sheffield in the 1970s who decide to form a male striptease act.

495 *them. Perched above the cemetery at the northern end of the escarpment is a small,*
496 *embattled allotment site, each garden defensively re-enforced with stout but*
497 *ramshackle barriers against thieves and intruders. Through these fences, and*
498 *surrounded by the sporadic barking from the dogs protecting their owner's small*
499 *territories, I glimpse winter vegetables growing in dark earth, and pigeon lofts*
500 *(Figure 2d).*

501

502 *In March 2012 I took two colleagues (Richard Keenan and Ed Cartledge) to see*
503 *Parkwood Springs for the first time. It was pouring with rain, the hillside was*
504 *shrouded in mist, and Club Mill Lane was ankle deep in mud. Rubbish lay*
505 *everywhere. Richard noted that it was a graveyard for abandoned sofas, and*
506 *Rawson Spring (from which Parkwood Springs presumably gets the second half of*
507 *its name) was a river of refuse and discarded car tyres. During our tour we saw*
508 *only two people, a young couple in waterproofs taking a swift short cut across the*
509 *site. I tried to be enthusiastic, but thought I sensed a credibility gap opening up*
510 *between us. Although they had both lived and worked in Sheffield for many years,*
511 *neither of my colleagues had ever been to Parkwood Springs, or given it much*
512 *thought. Ed said that it was like Sheffield's collective unconscious, necessary, but*
513 *not somewhere you wanted to go.*

514

515 *On a later visit with Stephen Dobson in May 2013 the sun was shining, and there*
516 *were signs of change. Club Mill Lane had been closed beyond the industrial estate,*
517 *and shiny new barriers erected to prevent vehicular access along the future*
518 *recreational route running north beside the river. Significant tree planting had*

taken place on the older slopes of the landfill site and bluebells were flowering in the ancient woodland next to the allotments.

Narrative 3- Historic Landscape Character analysis

Historic Landscape Characterisation (HLC) has its origins in the ‘post-modern revision’ of archaeology theory in the 1980s (Turner 2006), which replaced traditional approaches focusing primarily on the site as an evidential repository that could be used to provide authoritative explanations concerning processes of human adaption, subsistence and settlement at particular locations and times in the past (Turner, 2006; Fairclough 2012). This shift was characterised by the acceptance of a plurality of interpretations concerning the social and cultural dimensions of a reciprocal and dynamic relationship between people and place, and a greater emphasis on landscape perception (Fairclough 2012; Turner 2006; Tilley 1994; Bender 1993).

Although rooted in an landscape archaeology narration of the past, through its retrogressive approach to the identification of evidence in our present surroundings, HLC is not solely a heritage management tool but moreover aims to introduce a depth of temporality within the “Landscape Character turn” in mainstream planning (Cheng, 2012). It represents a shift in emphasis from the protection of valued landscapes through designation, to an approach for managing and indeed mediating change. HLC was developed by English Heritage from the mid-1990s and is a process of defining current landscape character and the depth of time which may be attributed to it evidenced through map and aerial photographic interpretation. Areas of consistent landscape pattern or

morphology are mapped and classified into types based on land use and land cover. Geographic information systems are used to store, manage and present the data, and whilst initially the focus was on rural landscape, more recent HLC surveys, including that produced for Sheffield by South Yorkshire Archaeology Service, contains full urban coverage.

HLC offers a “retrogressive narrative” (Rippon 2004) in that the starting point for analysis are the morphological units in the present day landscape. In this sense, the past is reconstructed through a mosaic of modern character area boundaries. Each layer of landscape interpretation is established backwards through time with all associated description and historical sources attributed to the modern character area boundaries. In recognition of HLC’s retrogressive method, and inspired by the reverse chronology of DeSilvey’s (2012) anticipatory history, our analysis also works backwards from the present day. Figure 3 depicts the character types currently prevailing in Parkwood Springs, and in 1900, 1750 and 1400 respectively. Figure 4 explores ‘flux’: the extent to which each character area has changed.

Parkwood Springs Today

The Parkwood Springs area is predominantly characterised through HLC as an industrial space, although visually it is overwhelmingly “green” in nature due to the natural succession and tree planting that has followed previous phases of landfill and extraction, and the presence of some remnant ancient woodland (Figure 3) that provides evidence of substantial time depth. A small light industrial complex is located along the River Don at the western edge of the site

dating from the late 1920s/early 1930s, close to the overgrown sites of the Old Park Silver Mill and Old Park Forge. This is surrounded by landfill, which incorporates pockets of woodland and unenclosed land. On all sides, Parkwood

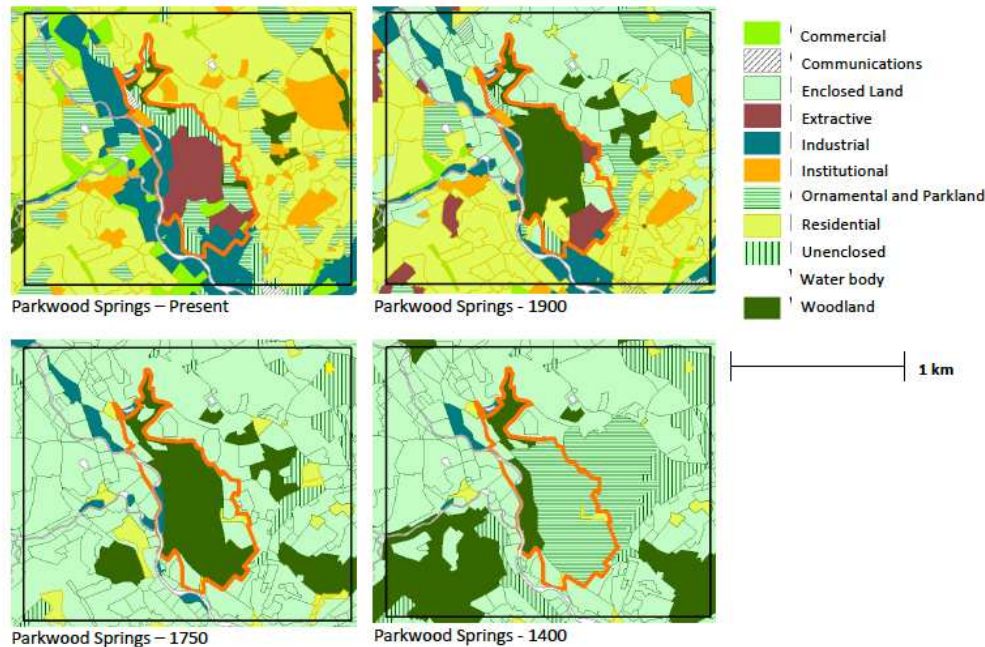


Figure 3 (clockwise from top left) The Historic Landscape Character types prevailing at the present day, and in 1900, 1750 and 1400 respectively. (All HLC plots prepared by Stephen Dobson on the basis of the Sheffield HLC dataset (SYAS, undated))

Springs is surrounded by the extensive urban fabric of Sheffield. Neighbouring residential areas include byelaw terraced housing and inter-war garden city suburbs. There is also a long stretch of industrial metal-trades along the river Don. The HLC broad character types outline a mixture of uses from multiple time-periods; however, the general character type of the whole zone is 'industrial' (SYAS). The generalised character type for this site is therefore greatly influenced by function rather than its visual appearance.

Parkwood Springs 1900

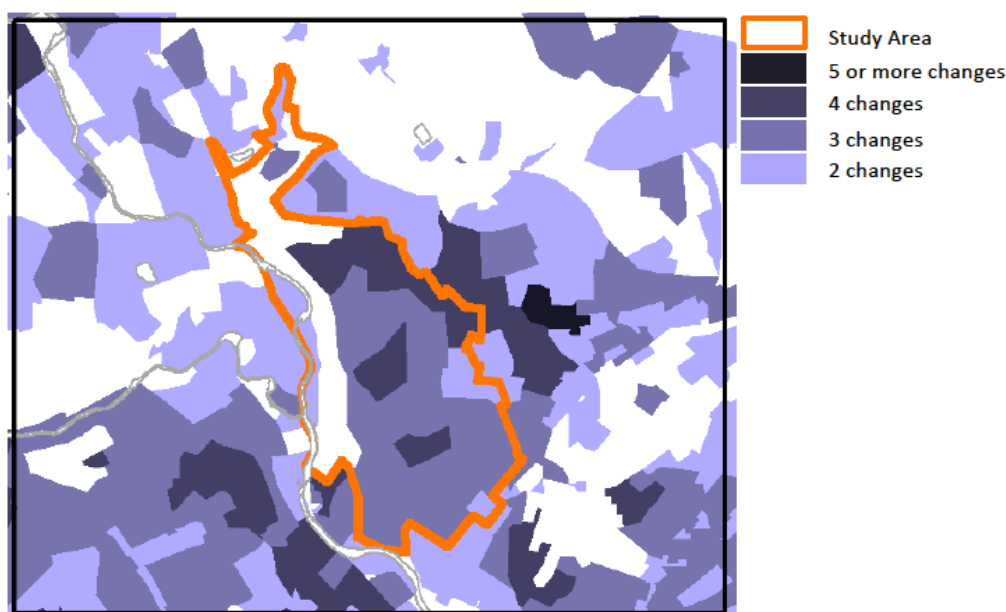
The 1900s time slice (Figure 3) identifies the fringe nature of Parkwood Springs at this time, as it occupies the space between Victorian urban Sheffield and the neighbouring countryside. Prior to the extractive industries that characterises the present day space, Parkwood Springs's green centre is predominantly wooded. Some quarrying is visible at Standish Gardens, Shirecliffe, and clay pits/brick works are located in the south of the study area. Terraced housing is also evident in the south. Piecemeal enclosures are visible close to Shirecliffe Hall. The 1900 time-slice visually captures the study area in a predominantly agricultural/rural setting with many of the current land use divisions remaining legible from earlier enclosed land and woodland uses.

Parkwood Springs 1750

The "seeds" of Sheffield's industrial presence along the Don are evident by 1750, when a number of water power sites are recorded in the HLC, identifying a few distinct industrial character areas. Shirecliffe Hall is present in the 1750 time slice, but essentially the study area is characterised by woodland with piecemeal farming enclosures immediately surrounding the hall. Small hamlets are dispersed amongst a surrounding landscape of mainly surveyed Parliamentary enclosures with a few unenclosed commons. The ancient spring wood to the south west of the study area (next to a 17th-century farm complex) and landscape of enclosed farmland indicates the nature of the landscape character prior to the urban expansion visible from the 1900s.

Parkwood Springs 1400

610 The earliest time slice clearly shows that the study area is largely characterised
611 by its use as a hunting park belonging to, and surrounding, the sub manor of
612 Shirecliffe Hall. Other individual dispersed residential areas are present in the
613 form of small farm complexes and settlements. Beyond the study boundary
614 piecemeal enclosures and unenclosed commons form this predominantly
615 agricultural landscape. Water power sites are established in the Don Valley at
616 this time, reinforcing the ancient legacy of industrial activity, which characterises
617 so much of the river's course in this part of Sheffield. Ancient woodland follows
618 the watercourse along with enclosed valley floor meadows.



619
620 **Figure 4** Landscape in flux - Historic Landscape Character plot of character areas exhibiting
621 more than one change in broad character-type. (All HLC plots prepared by Stephen Dobson on
622 the basis of the Sheffield HLC dataset (SYAS, undated))
623
624 A landscape in flux

The amount of change evident in this area is visually captured by the HLC phasing of four key time periods in Figure 3. However, as a means of summarising this level of flux Figure 4 highlights the areas that have seen more than one significant landscape change through time. Importantly, it is this plot that illustrates the fringe nature of Parkwood Springs, situated where the most changeable areas of the landscape in blue start to give way to the least changeable in white. This zone closely matches the urban/rural divide upon which Parkwood Springs was a fringe site in 1900. Whilst much of the area defined as white in this plot is now residential, this is only a relatively recent phenomenon, since for many hundreds of years prior this had always been agricultural land. This position on the edge of flux may explain why, for the walking companion, Parkwood Springs “felt” so much like an urban fringe.

Part 3- Critical review of the narratives and their implications for the planning, design and management of Parkwood Springs as landscape heritage

With its linear, (forward) chronological organisation, and the benefit of hindsight, the historical narrative imparts a sense of narrative coherence, authority, and the relentless march of progress in transforming Parkwood Springs from a Norman Deer Park to a landscape of extraction, infrastructure, industry and latterly, waste. Whilst it seems comprehensive, the narrative actually roves around, picking out key events and sites for commentary at different times. Different localities in Parkwood Springs are briefly illuminated as they take centre stage, and then pass into obscurity again as the story moves on.

650

651 The historical narrative is consistent with the deterministic narratives
652 underpinning “authorized heritage discourse”, and with Ingold’s (2012)
653 “materialising mode”. According to this some sites within Parkwood Springs
654 could be seen as suitable for conservation or restoration as conventional
655 heritage sites, e.g. the ruins of the Old Park Silver Mill on Club Mill Lane, or parts
656 of Wardsend Cemetery. “Expert” decisions would have to be taken about how to
657 remove/manage the invading vegetation, which parts to preserve/restore, which
658 period in history to foreground, and how visitors would interact with the site
659 both in terms of physical access, and interpretation. The “materialising mode”
660 would preserve the material remains into the future, but remove them from the
661 entropic processes that accompany the passage of time (Woodward, 2001;
662 DeSilvey, 2006), cutting them adrift from their temporal context. For the ruins to
663 be saved Didi-Huberman’s “physical sensation of time” must be stripped away
664 (1996: 58). The “materialising mode” would make the ruins safer, and more
665 physically accessible to a wider range of people, but some users would be
666 displaced, and some of the sites’ existing qualities would be compromised,
667 including their entropic decay with its tangle of nature and culture, their sense of
668 mystery and incompleteness; as well as their potential for personal exploration,
669 discovery, and interpretation of meaning and identity: their “heuristic opening”
670 (Didi-Huberman, 1996: 54).

671

672 The personal account is a collection of impressions of Parkwood Springs that
673 respond to the materiality of the site, but are at the same time informed by a
674 cultural landscape that is both personal and idiosyncratic, social and shared.

675 Although the account is a summary of a journey, which does have a kind of linear
676 trajectory, the various localities are, in a sense, encountered randomly. It ranges
677 over multiple temporalities, creating the possibility of what Garrett (2011) calls
678 “pluritemporal encounters”, and multiple geographic scales: the Wild West
679 frontier lands of 19th-century America, the 20th-century steel industry in
680 Sheffield before the industrial collapse of the 1970s, a primeval landscape from
681 geological time, a cemetery from the 1900s (each grave with its own story of
682 time and place) and a vegetable patch with its implied promise for the future.

683

684 Compared with the historic narrative this account implies a completely different
685 view of time in the landscape. Rather than being contained in the historical site
686 multiple and shifting overlapping temporalities and geographies are ever
687 present, crystallising momentarily through experience in a locality (Edensor,
688 2005; Massey 1993; 2005), a process referred to by DeSilvey and Edensor (2013:
689 16) as “the contingent constitution of place”. In this way we can conceive of
690 chance interactions, unforeseen juxtapositions, multiple timeframes and
691 remembering: encounters with Singer’s (2003) palimpsestic temporality and
692 Hamilton’s kairotic time (2013).

693

694 Further, conventional heritage practice tends to communicate its message to a
695 passive recipient. Sites such as Parkwood Springs, without any special status or
696 protection, can potentially facilitate a much more active, embodied, way of
697 connecting with the past. Edensor (2005: 850) refers to the ways in which the
698 materials and forms of ruinous sites constrain the body to recreate habitual and
699 familiar gestures as “possession” or “embodied haunting”. As to whether we

really experience “double exposure in that we walk in the past and the present simultaneously” (Löfgren 2002: 42), this inherent power of an object, or of a place, to induce a habitual, and possibly archetypal, physical and psychological response, has echoes in Didi-Huberman’s “physical sensation of time” (1996: 58), and may also subsist in the wider landscape, for example in the act of walking along an ancient pathway, or up a steep hill. On the other hand, it may be that the temporal force of these landscape interactions derives from their power as dialectical images, whose revelatory impact connects us with the temporalities of personal and shared cultures and meanings.



Figure 5 Forest Garden at Parkwood Springs. (All photographs taken by Anna Jorgensen)

If we were to adopt Ingold’s “gestural mode” of imagining the past we would focus on all of Parkwood Springs’s current uses, formal or informal, authorized

or unofficial. In derelict and urban fringe sites such as Parkwood Springs, as a result of a lack of surveillance, and a more relaxed official attitude to the enforcement of planning requirements, examples of human interaction with landscape include the resourceful, destructive, flamboyant, careless and downright bizarre. Whilst these can be dismissed as aberrations, contaminated by the “contemptuous” landscapes they occupy (Armstrong, 2006), they can also be interpreted as helping to shape a “cultural landscape”, in which people inscribe their narratives on the landscape when untrammelled by more usual social norms and planning restrictions. The forest garden at Parkwood Springs is a rather less challenging example of how a landscape may be re-imagined and re-created through the gestures of its users (Grow Sheffield, 2013) (Figure 5). Following the gestural mode these uses would be seen as a potential way of connecting with the past *and* as a way of shaping Parkwood Springs for the future. According to this interpretation these interactions are as much part of Parkwood Springs’s cultural heritage as the material historical remains and the official historical narratives that might attach to them. Dobson (2012) writes that: “we might consider the urban environment both as the stage upon which culture is ‘performed’ and also the product of the performance; a lived palimpsest of actions, the accumulation of which is the basis of tradition.”

In foregrounding the gestural mode in the planning, design and management of Parkwood Springs we would, in broad terms, look for ways of enabling current uses of the site to continue, and of creating the settings for new uses. These uses might range from the ephemeral, contingent and improvised to the more long-term, officially sanctioned and organized. It would be a case of providing a mix of

indeterminate and programmed spaces, with a range of variants in between, and would involve making judgments about the level of intervention appropriate to each locality. Such judgments involve a delicate balance between laissez-faire and regulation, and, crucially, deciding which uses and users are acceptable within the reimagined landscape, and which need to be regulated out. Nevertheless, conceptualizing human activity and interaction with the landscape as culture, or as intangible heritage, does imply that the responsibility for re-imagining and continually “regenerating” Parkwood Springs should be a shared one. As Laurajane Smith (2006: 31) has pointed out: “The idea of a cultural landscape as heritage makes both conceptual and physical space for a wider range and layering of competing values than does the idea of ‘site’”. The “gestural mode” implies that users are not passive consumers but are fundamental to continually imagining and shaping the landscape.

The HLC analysis is about holistic land use change, flux and the legibility of the past in the present, regardless of any supposed cultural heritage “value”. As such, “the site” can be reframed within an increasingly wider context, illustrating how spatio-temporal boundaries are simply descriptive mechanisms that are immersed in a ubiquitous landscape time (Turner, 2006) Thus in the plot from 1400 (Figure 3), as well as Sir John Mounteney’s deer park, we can see water power sites, ancient woodland, piecemeal enclosures and small farm complexes and settlements. This undermines the idea that each plot summarises an epoch characterised by a particular form of land use or land use change. The picture is a far more complex one of multiple forms of land use, at different scales, occurring simultaneously within different “trajectories of change” (Turner, 2006: 395).

764

765 The spatially comprehensive nature of HLC analysis provides a valuable
766 alternative to the boundedness of the historical site implicit in “authorized
767 heritage discourse” (Laurajane Smith 2006). Although character types are
768 inevitably only a schematic interpretation of some aspects of landscape typology
769 they help to suggest the existence of the complex temporal and spatial
770 interrelationships inherent in landscape and place (DeSilvey and Edensor, 2013;
771 Massey 1993, 2005). Fairclough (2003) refers to HLC as “a framework for
772 decision-making about change and management” and Dobson and Selman
773 (2012) claim that it can help overcome the binary between “conservation and
774 change” by seeing the whole landscape as a repository of time-depth, and by
775 valorizing non-expert opinions as to the meaning and significance of this time
776 depth.

777

778 However, whilst the Sheffield HLC is theoretically accessible to all via a public
779 web site (SYAS, undated), information is difficult to access without prior
780 knowledge and technical skill. Moreover, HLC has been critiqued on the grounds
781 that the processes involved in creating the spatial datasets and their
782 accompanying descriptions are reductive and flawed, and that it is suffused with
783 a top-down ideology of landscape change to smooth the way for development
784 (Williamson, 2007: 103): “It privileges top-down users and centralised
785 authorities and it consequently disempowers communities and their connections
786 to the landscape”. It can also be said that HLC replaces the chronological
787 pseudo-objectivity of the historical narrative with a Cartesian one, privileging
788 morphology over the fine grain of the landscape (Austin, 2007).

789

790 From our perspective as “landscape experts” we assert that whilst the HLC
791 analysis broadly concurs with the historical narrative in identifying Parkwood
792 Springs as a surviving surrounded urban fringe, it also underscores aspects of
793 Parkwood Springs as heritage that would not be revealed through a conventional
794 site-based heritage approach. Despite its characteristics of waste and dereliction,
795 as a surrounded urban fringe Parkwood Springs is an important part of
796 Sheffield’s urban heritage, being emblematic of Sheffield’s urban development
797 and expansion, “the historical grain of the city” Whitehand (2010: 38-39). What
798 is perhaps more remarkable is that, paradoxically, and despite all the change and
799 abuse it has seen, its essential character of wooded parkland (or medieval deer
800 park), has endured: in this case change has not been inimical to time-depth in
801 landscape, or to heritage.

802

803 In this instance the HLC helps to reveal the intangible quality of landscape
804 heritage at Parkwood Springs, demonstrating that it does not reside purely in
805 historical material remains or in small-scale spatial configurations of terrain and
806 vegetation. At Parkwood Springs there is a quality that seems to permeate the
807 entire landscape. Dobson and Selman (2012: 2) use the term “remanence” to
808 describe this, and assert that “By working with the remanence of broad temporal
809 processes, rather than isolated “snapshots” of remnants in time and space, it is
810 possible that a more comprehensive and inclusive location of the genius loci of a
811 place can be promoted”. On the other hand, HLC may also help to draw attention
812 to small-scale disregarded or undervalued “remnants”, and to emphasize

linkages and networks rather than individual sites (Dobson 2011; Dobson and Selman, 2012).

Thus if we were to use the HLC in a quotidian mode of imagining the past at Parkwood Springs (Ingold, 2012), we might choose to work with some of the “broad temporal processes” (Dobson and Selman, 2012) that it identifies. As we have seen Parkwood Springs has many histories including Deer Park, woodland, and site of power generation for Sheffield. These histories “anticipate” a series of possible alternative or complementary futures for Parkwood Springs (for example: venue for extreme sports, productive woodland; or water, wind or biomass power generation) (DeSilvey, 2012). We can therefore use the HLC to explore where time-depth in the wider landscape resides (as remnant, remanence or network) and how this might inform heritage practice.

Conclusion

Whilst a more benign future for Parkwood Springs seems assured, many unanswered questions remain. Can Parkwood Springs’s qualities of mystery, danger, laissez-faire and decay survive the transformation process? Should one particular vision of Parkwood Springs prevail or is the site large and complex enough to enable its multiplicity of histories and meanings to be retained? Should the material traces of past land use be restored and interpreted, or should the process of entropy take its course? Will Parkwood Springs become frozen in park time, or will its history of adaption and change be allowed to continue? The processes of landscape and heritage planning, design and management involve making choices between numerous landscape narratives,

including the official, entrepreneurial, communal or personal. We accept that there is an irony in a paper critiquing “expert” narratives of landscape, which only contains narratives written by “experts”. Nevertheless, despite this limitation, we believe that, through this critical examination of our three narrative strands, we have opened up new conceptual ground that will enable greater sensitivity and reflexivity towards site narratives on the part of those individuals and agencies involved in imagining landscape futures, and provide a greater range of possibilities in landscape and heritage planning, design and management. Whist the paper has focused on an urban waste site we believe the findings are relevant to landscape in general. Our paper also implies that further experimentation with storying landscape in landscape scholarship and research is needed. Our analysis reinforces the need for an awareness of the sheer diversity of narratives entangled in landscape and the many forms they can take. It highlights their underlying epistemologies and values, and their implications in terms of what the narratives valorize in the landscape. It points towards landscape and heritage strategies involving performativity and change, as opposed to static representations of the past. It suggests possibilities for the co-production of landscape by bodies and agencies that go far beyond “public consultation”. Landscape is full of stories, and there are many different ways of telling them. This paper highlights the need for approaches to landscape and heritage that work with this complexity.

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